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Reference 12946

Title The Secrets of Metaphor in Rhetoric

Date(s) 1902/1903 (CE, Gregorian)

Written in Arabic in Arabic

Extent and Format 187 items

Holding Institution Qatar National Library Heritage Collection

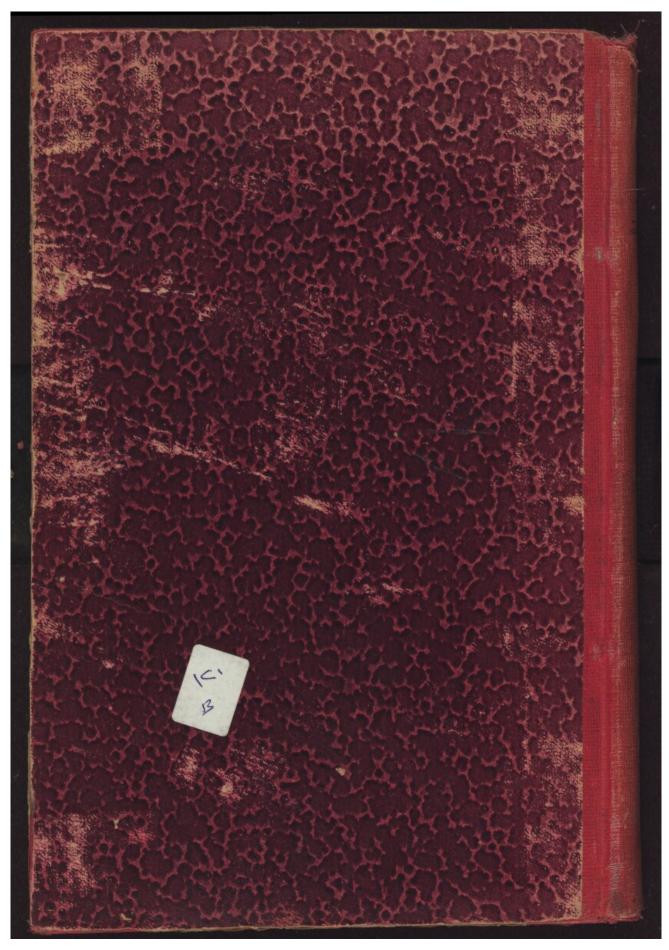
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About this record

This book is a modern scholarly edition of the seminal work by al-Jurjani (died circa 1078) on Arabic rhetoric, Asrar al-balaghah fi 'ilm al-bayan (The secrets of metaphor in rhetoric), especially the branch called al-bayan (use of metaphor and figures of speech), of which he is considered the founder. In the classical context, 'ilm al-balaghah (rhetoric) is divided into three interconnected arts, al-ma'ani (clear expression); al-bayan; and badi' (embellishment and beautiful style). Al-Jurjani's study of the stylistic and psychological importance of metaphor received widespread acceptance by classical Arabic writers and remains a source of discussion and research in modern linguistics. The work is carefully organized. After defining a particular figure of speech and pointing to its differences from other types of metaphor, al-Jurjani gives examples from leading poets such as Abu Nuwas (756-814) and al-Mutannabi (915-65) and from proverbs and sayings. He then dissects the passages with reference to the morphology of the tropes. This edition, by no means the only published rendering of known manuscripts, was edited by the Lebanese-Egyptian reformer and publicist Muhammad Rashid Rida. Rida was a prominent exponent of a modern Islam, which he believed should acknowledge its scriptural roots while adapting to Western modes of expression. Neither Rashid Rida (as he is commonly called) nor his elder associate, Muhammad 'Abduh, were known for their textual scholarship, so this text edition is not often cited in standard bibliographies. In his introduction, Rida mentions that his interest in Asrar al-balaghah derived from a desire to rescue contemporary Arabic letters from what he termed the "sickness" that had afflicted the language since the fifth century AH (12th century), and the study of which had become merely "another of the languages taught in schools." He discussed this problem with 'Abduh. Together they searched for and had copied several manuscripts of al-Jurjani's work in Medina, Tripoli (Lebanon), Baghdad, and Istanbul. The present edition is the fruit of Rida's comparison of the texts and contains extensive footnoting of variant readings and unusual words and other explanatory commentary. The book was published in Cairo at the al-Taraggi Press.

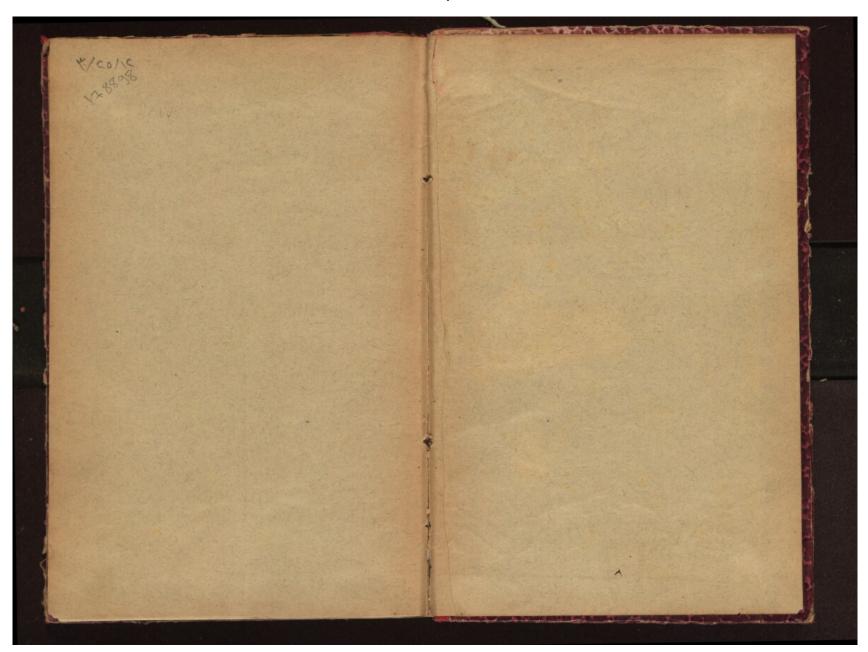






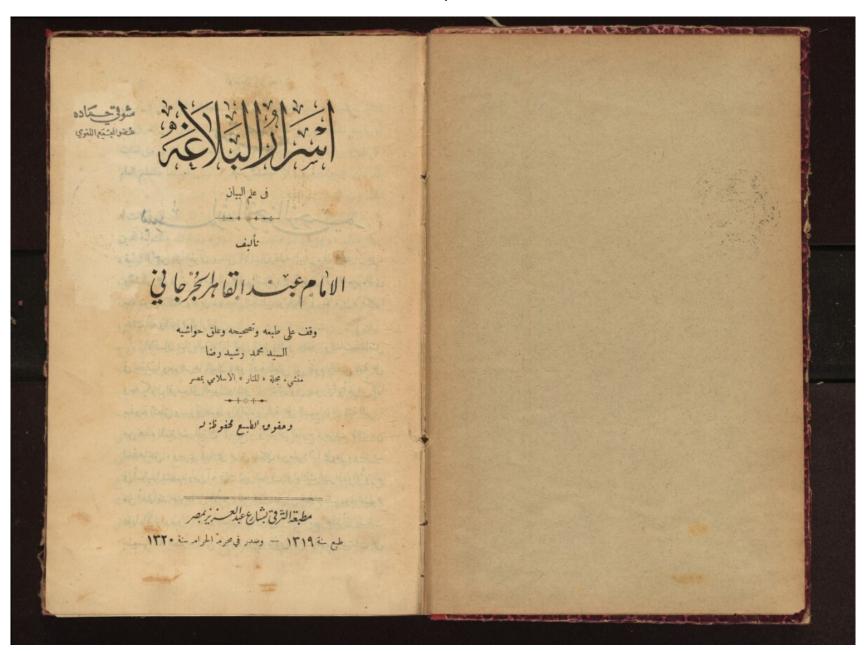


The Secrets of Metaphor in Rhetoric





The Secrets of Metaphor in Rhetoric















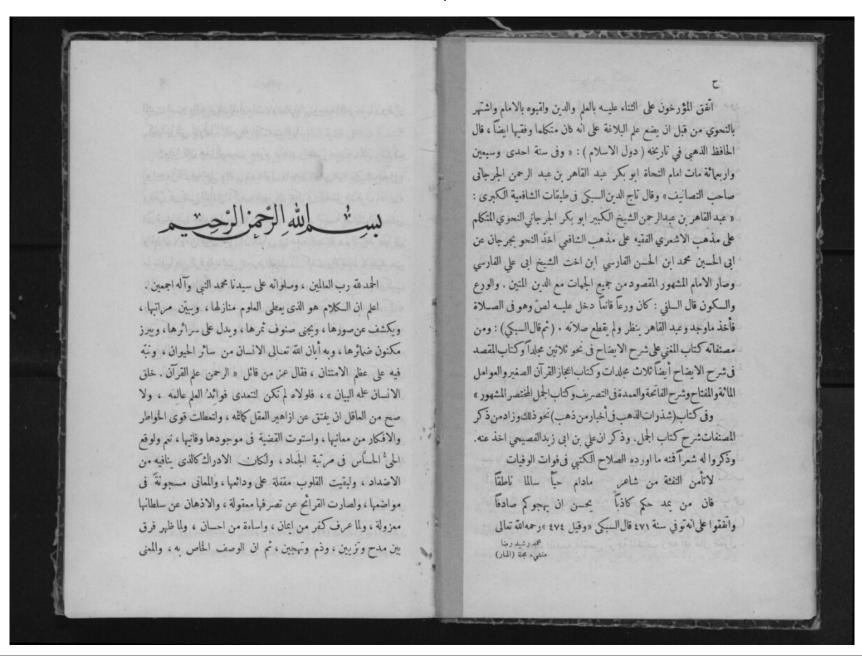








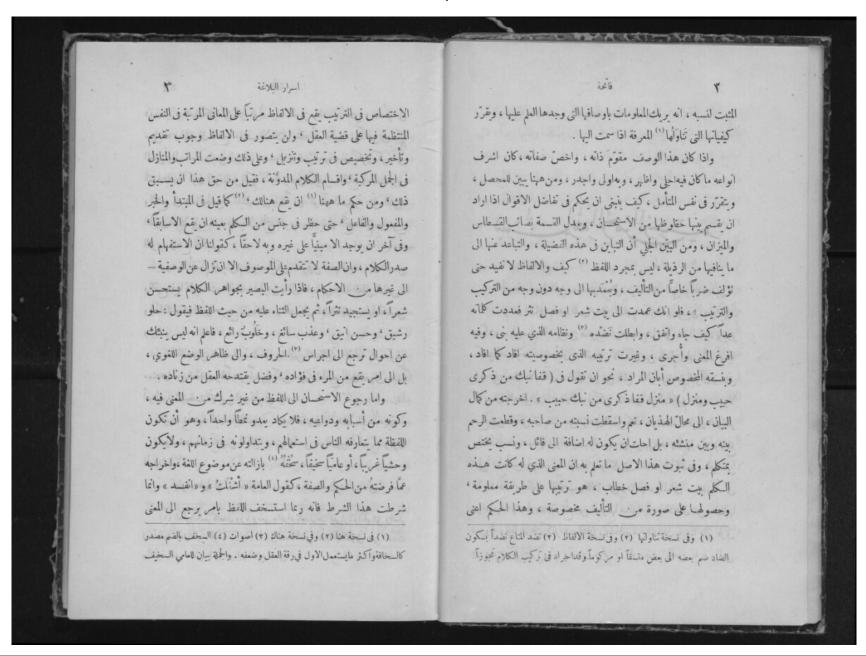




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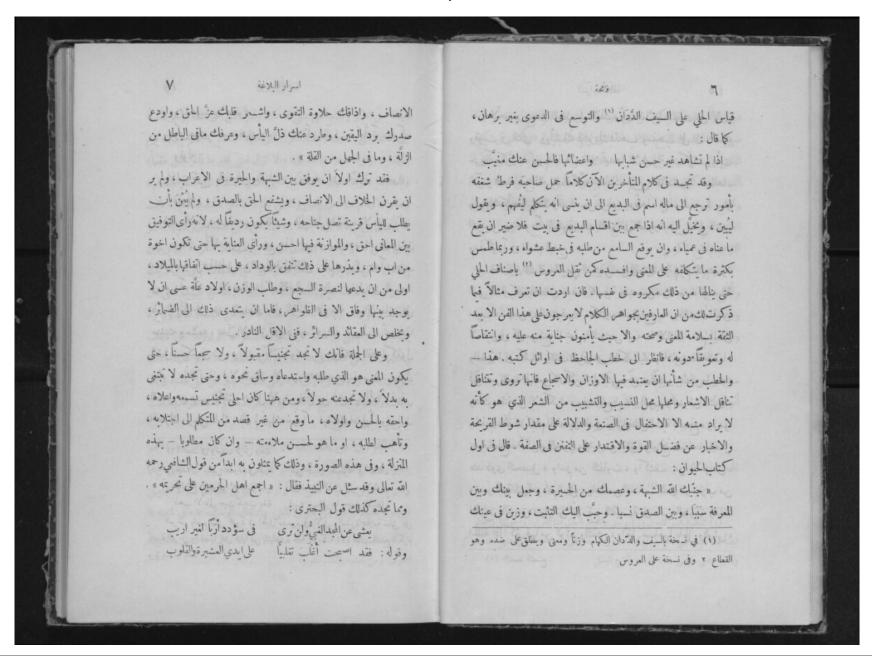














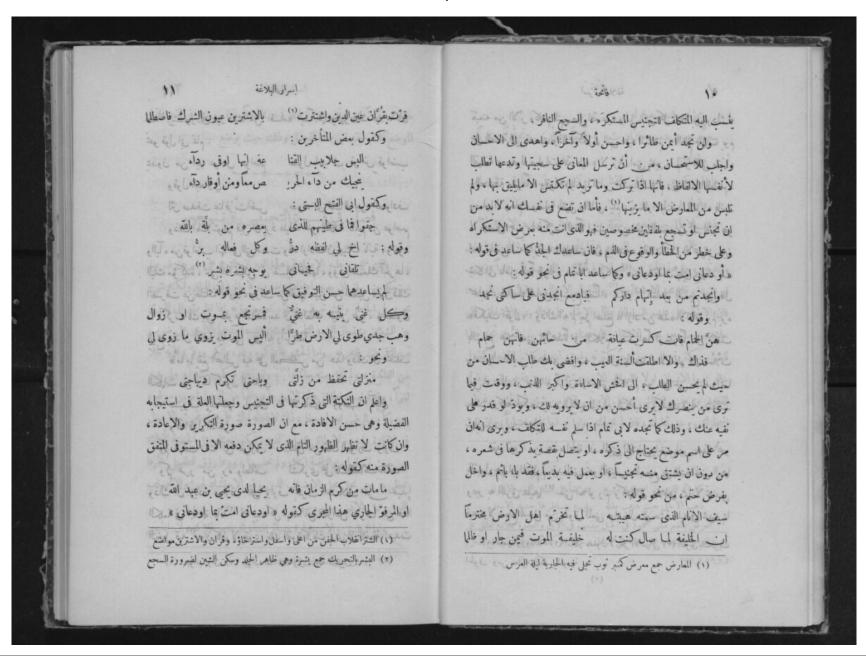




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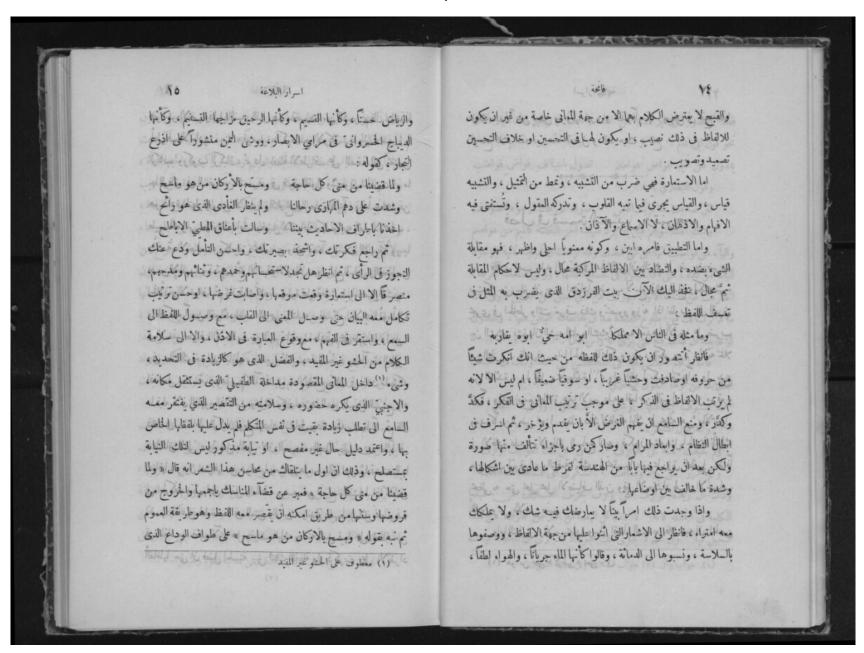












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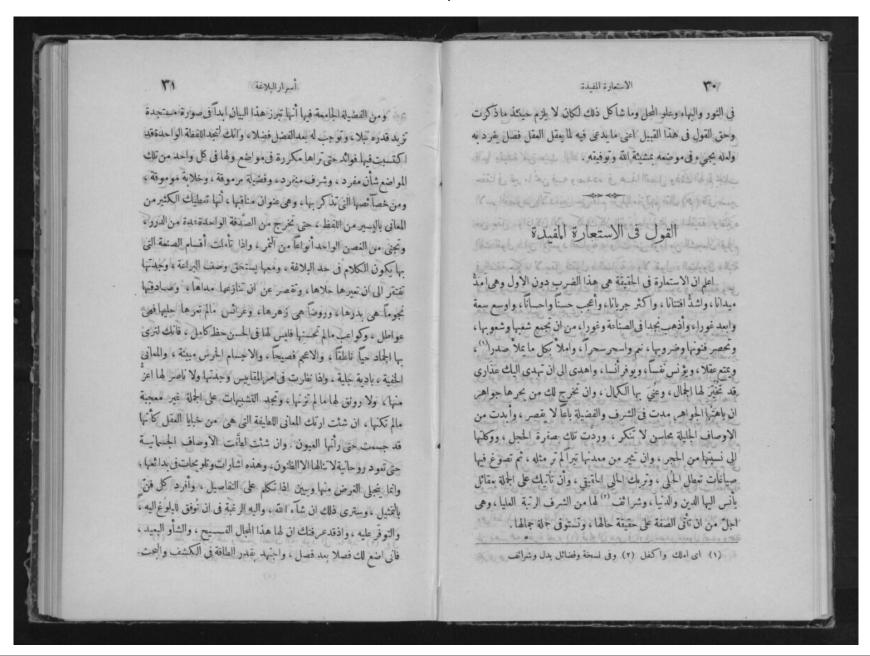






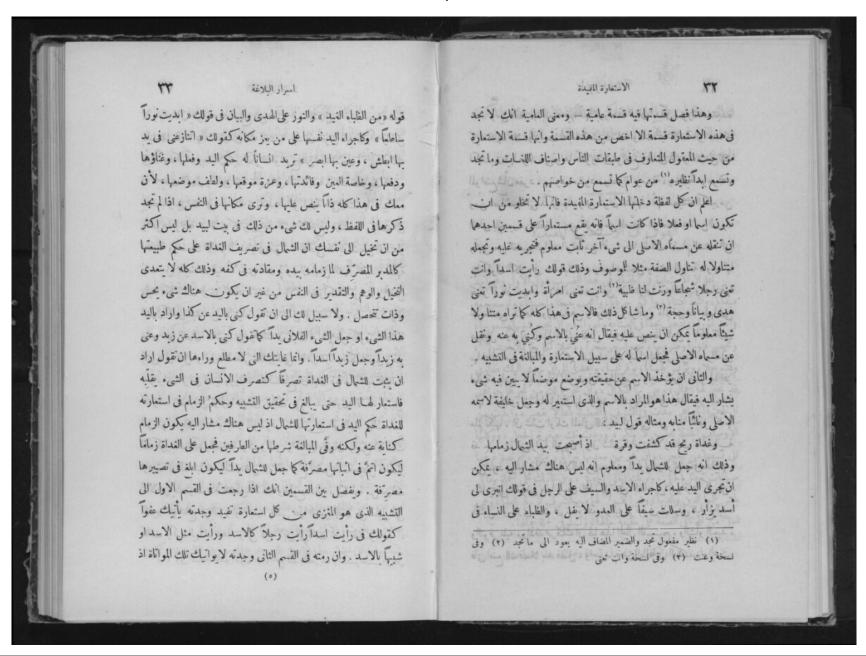












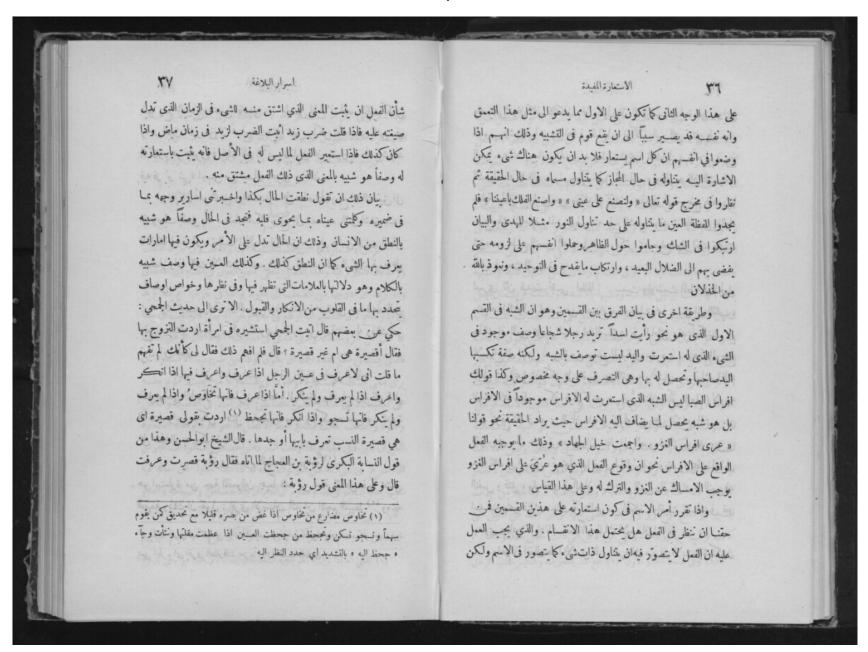


















































































































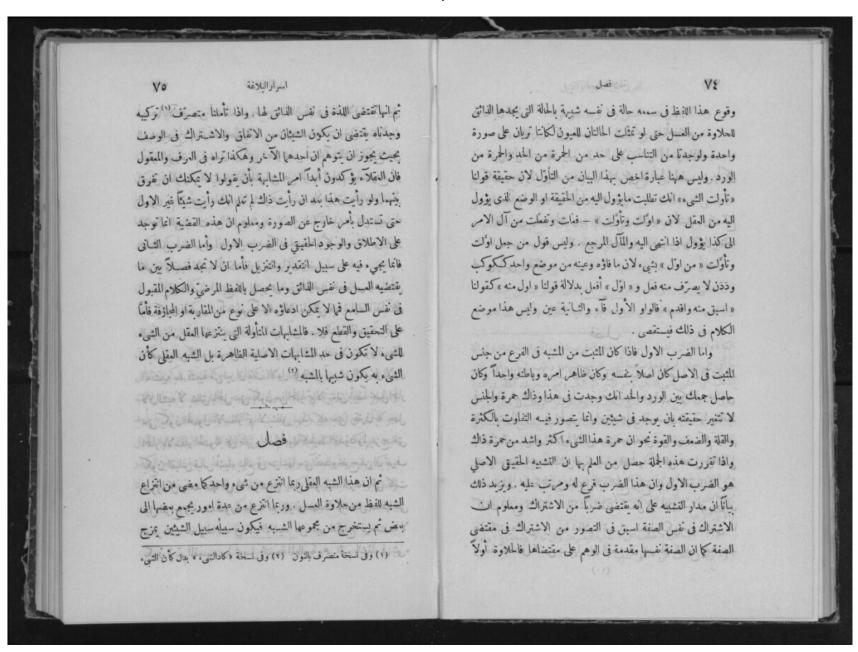






























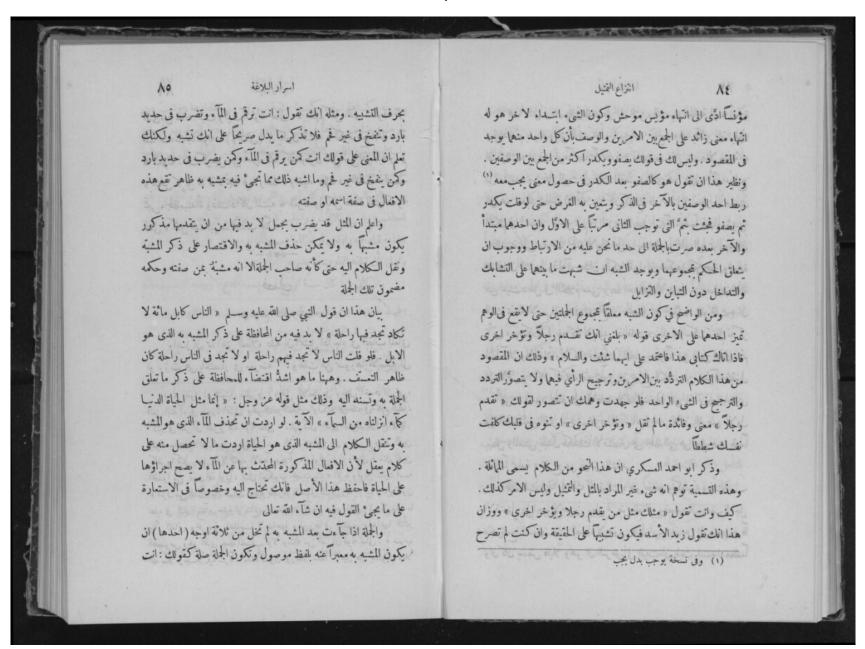












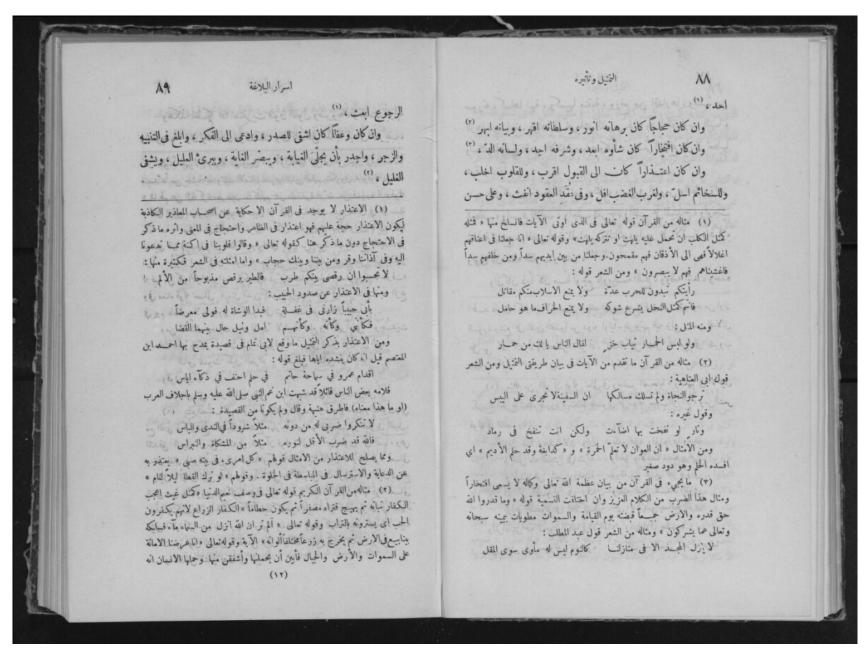






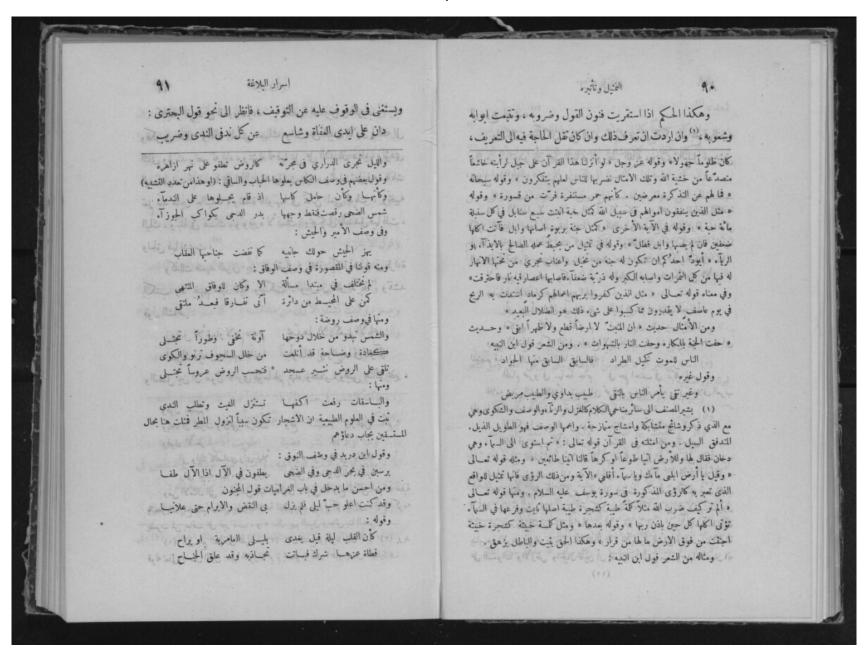






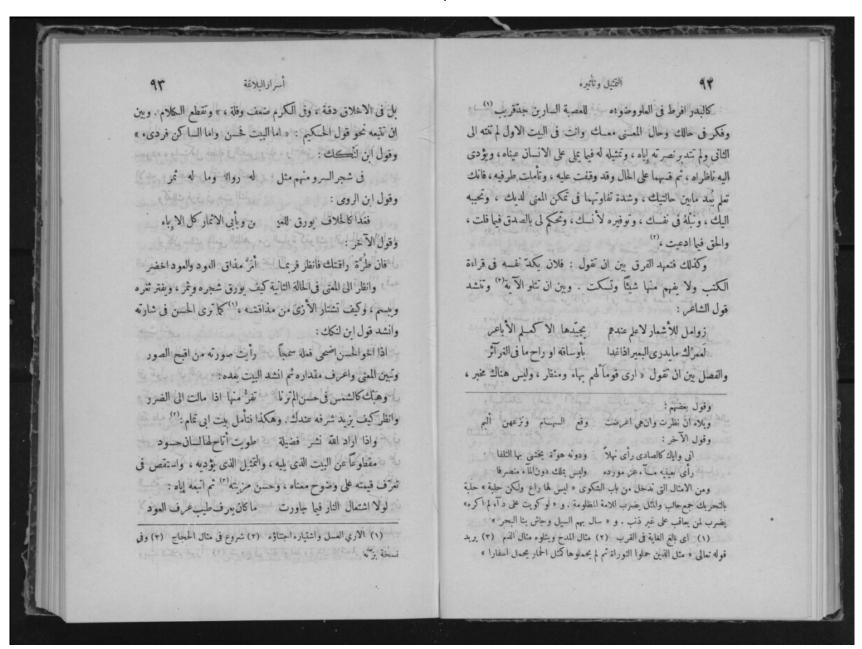
























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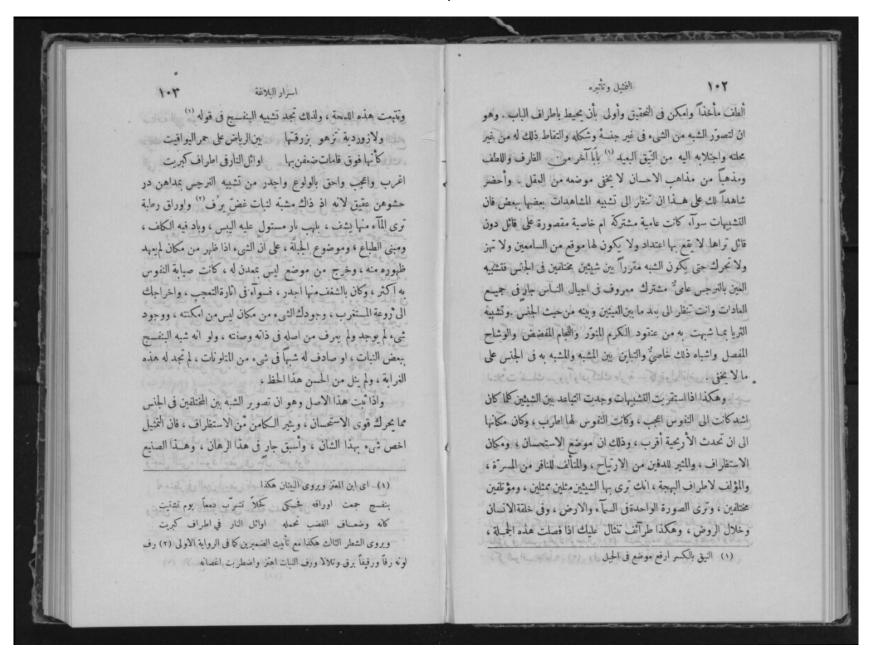






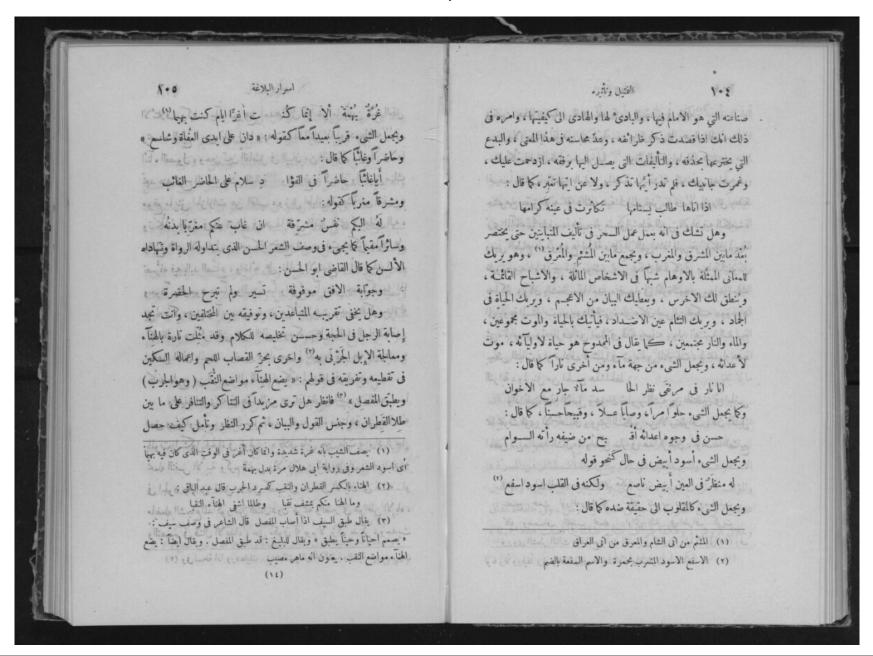
























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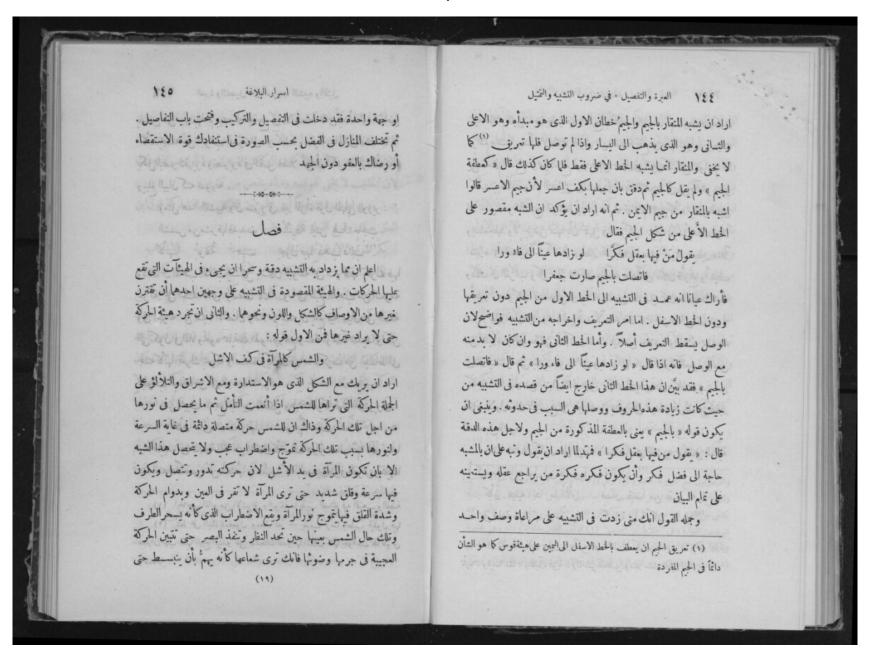










































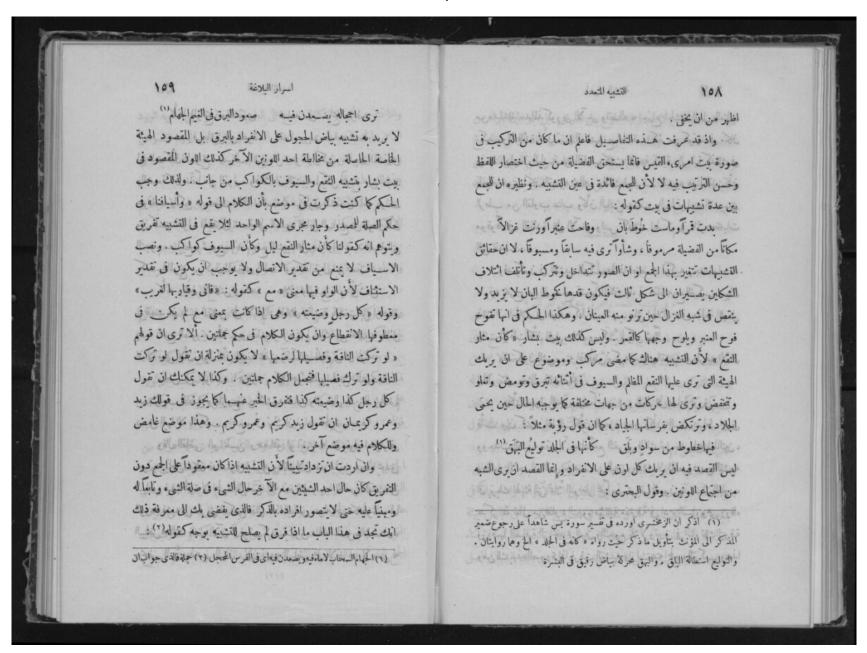












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اسرار البلاغة	١٧٤ الموازنة بين التشبيه والتمثيل
ثم يمكس كقول العترى: من المساهدة والمسال المالا	وتراه يُصنِّي في القِّناة بكفه نجماً ونجماً في القناة يجرُّه الله ا
شمقائق بحملن الندى فكأنه دموع التصابي في خدودا لحرائد	ومثلة الناوات في المراس من المراس الم
ومثله قول ابن المنتز بعد قوله في الترجس :	كأنما الحربة في كفه نجم دُجي شيَّعه البدر
كأن عيون النرجس الغض حولها مداهن در حشوهن عقيق	ثم قد شبهوا الكواكب بالسنان كقول الصنوبري:
اذا بَلَّهُنَّ القطر خلت دموءها بكاء عيون كحلين خَلُوق	بشر بالصبح كوكب الصبح فاض وجنح الدجي كلا جنح
وفي فن آخر منه خارج عن جنس مامضي يُشَبُّه الشيخ اذا افناه الهرم وحناه	فہوعلی الفجر کالسنازھوی للعین کما ھوی علی رمح
القدم حتى يدخل رأسه في منكبيه بالفرخ كما قال: ١١٥٠ ما المدا	كأن سيوفه بين الموالى جداول بمأرون خلال المتعلل ب
ثلاث مثين قد مضين كواملا وها أنا هـذا ارتجي مرَّ اربع	شربها والديك لم ينتبه سكوان من نومته طافح الله
فاصبحت مثل الفرخ في المين ناوياً اذا رام تطياراً يقال له قع	ولاحتالشِّعرى وجوزاؤها كمثل زُجِّ جره رامح
وهوكثير ثم يمكس فيشبه الفرخ بالشيخ كما قال ابو نواس يرثى خلف	وهـ ذه أن أردت الحق قضية قد سبقت وقدمت فقد قالوا السماك الرامح
و مساوة مون عالى عمل سام جون وسادة التي المستد محكال	على معنى ان كوكباً يتقدمه وهو رعه ولا شك ان جل الغرض في جمل
الوكان حي وائلًا من التلف الوئلت شفوا، في اعلى شَعَف ا	ذلك الكوكب رمحاً ان يقدروه سناناً فالريح رمح بالسنان واذا لم يكن
الله فويخ احرزته في لحف مُزغّبُ الالناد لم يأكل بكف	السنان فهو قناة ولذلك قال: ﴿ ﴿ وَرَجُمَّا طُوبِلِ الفَّنَاةَ عَسُولًا هُ
كأنه مستقعد من الحرَف(')	ومن ذلك أن الدموع تشبه أذا قطرت على خدود النساء بالطل والقطر على
واعاده في قصيدة اخرى في مرثيته (۱)	ما يشبه الحدود من الرياحين كقول الناشي :
(١) وأل (كضرب) نجا او طلب النجاة . والشغوا، بالنين المعجمة المقاب	بكت للحبيب وقد راعها كاه الحبيب لبعد الديار
لزيادة منقارها الاعلى على الاسفل كالسن الشغوآ، والشاغية اي الزائدة على الاسنان والشدف جم شعقة بالتحريك فيهما وهي رأس الحيل واعلى كل شي واللحف	كأن الدموع على خدها بقيـة طل على جلنار
بالكسر اصل الحبل وحرك الحاء للضرورة الا أن تكون لغة . والمزغب الذي تبت	وشبيه به قول ابن الروى :
زغبه والزغب بالتحريك معروف . والالفاد جمع لفد بالضم وهو لحة في الحلق وقيل	لوكنت يومالوداع حاضرنا وهن يُطفين غُلَة الوجـــد
التي بين الحنك وصفحة العنق او منهي شحمة الأذن من اسفايا وقيل غير ذلك	لم تو الا الدموع ساكبة تقطر من مقلة على خد
(٢) قوله اعاده اى المعنى والسبب فى ذلك ان خلفا احب ان يرثي فى حياته	كان تلك الدموع قطر ندى يقطر من نوجس على ورد













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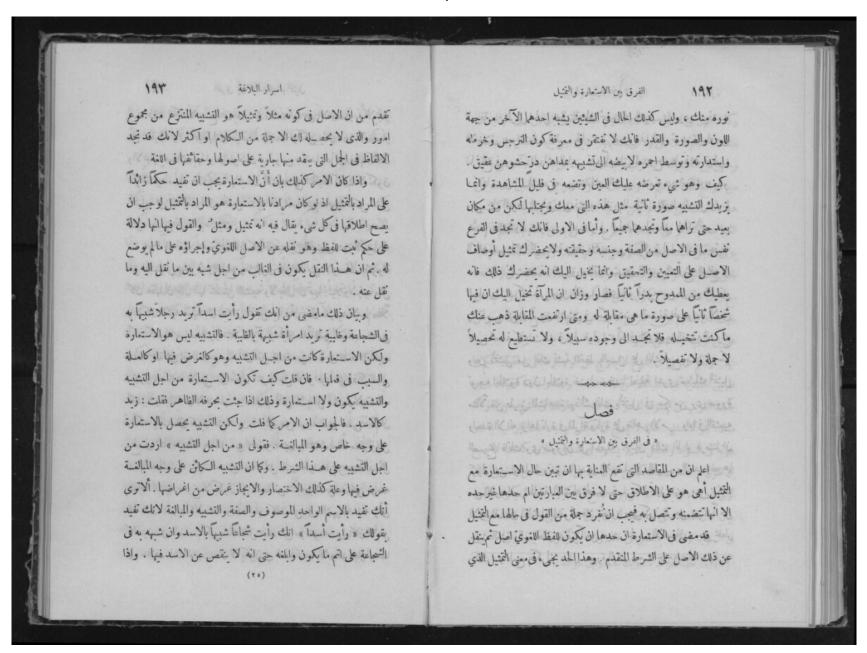












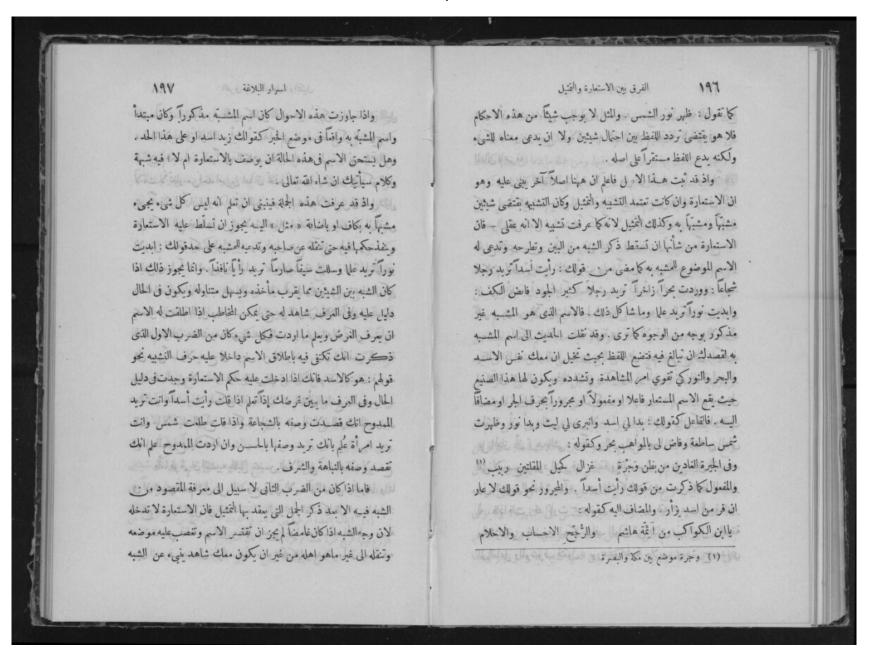




































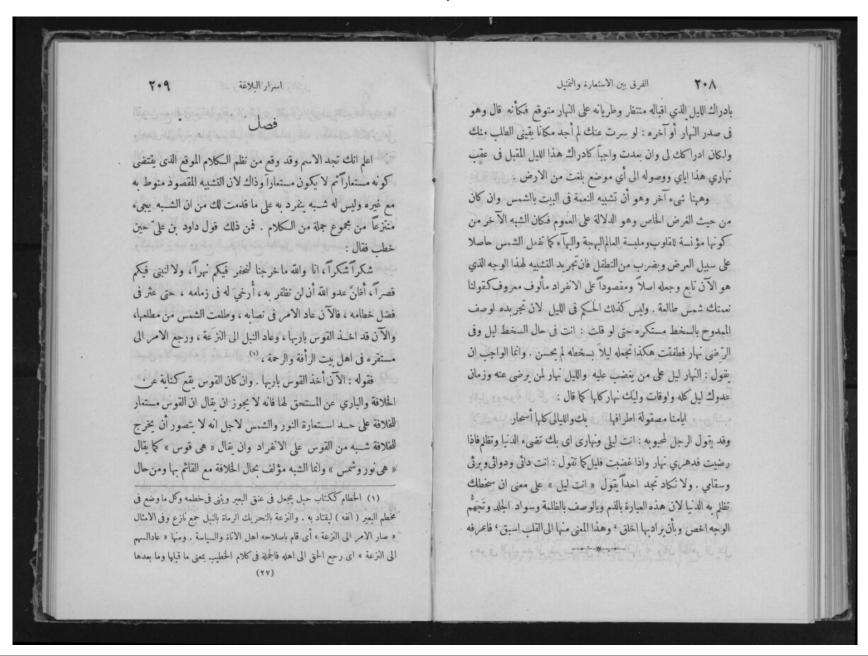












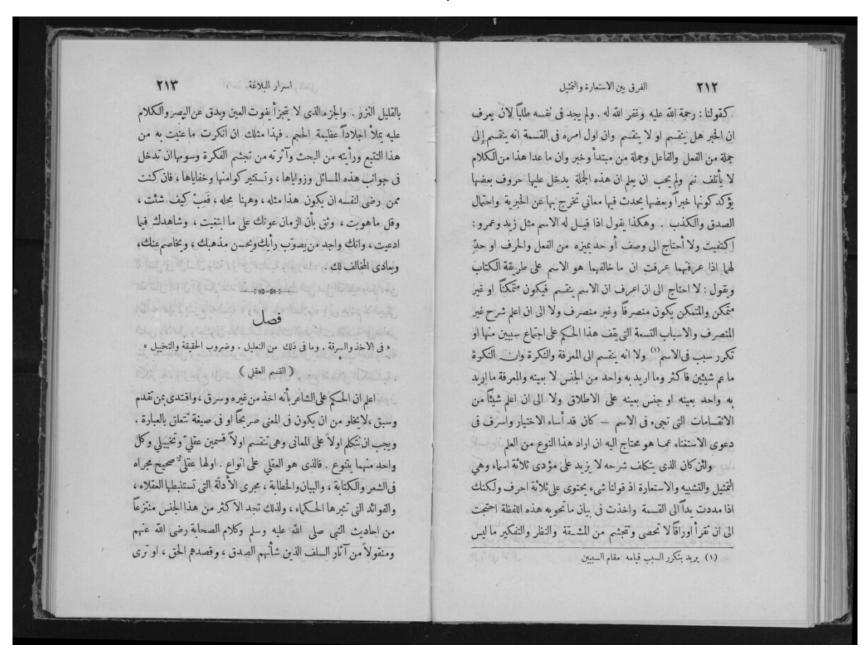












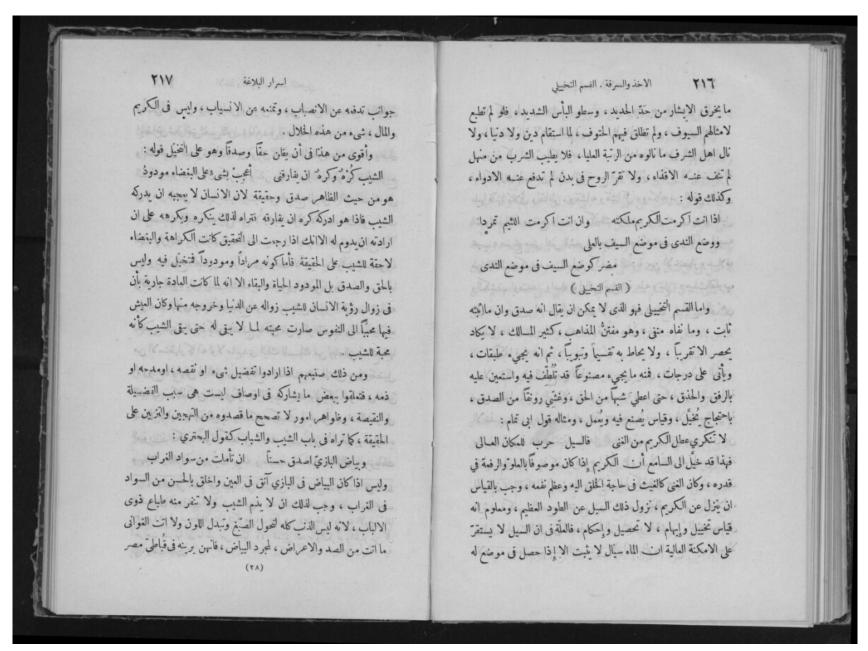






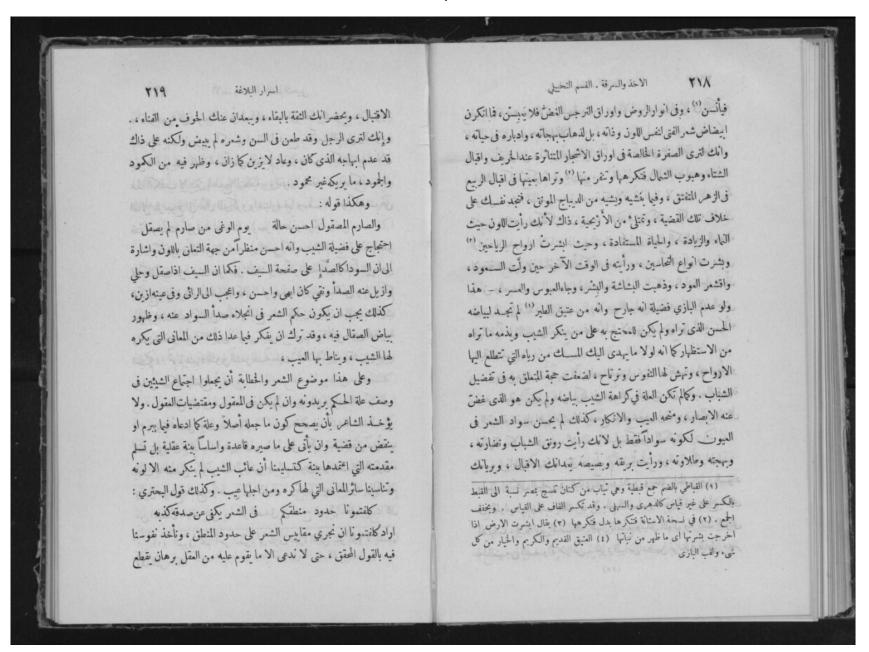




























































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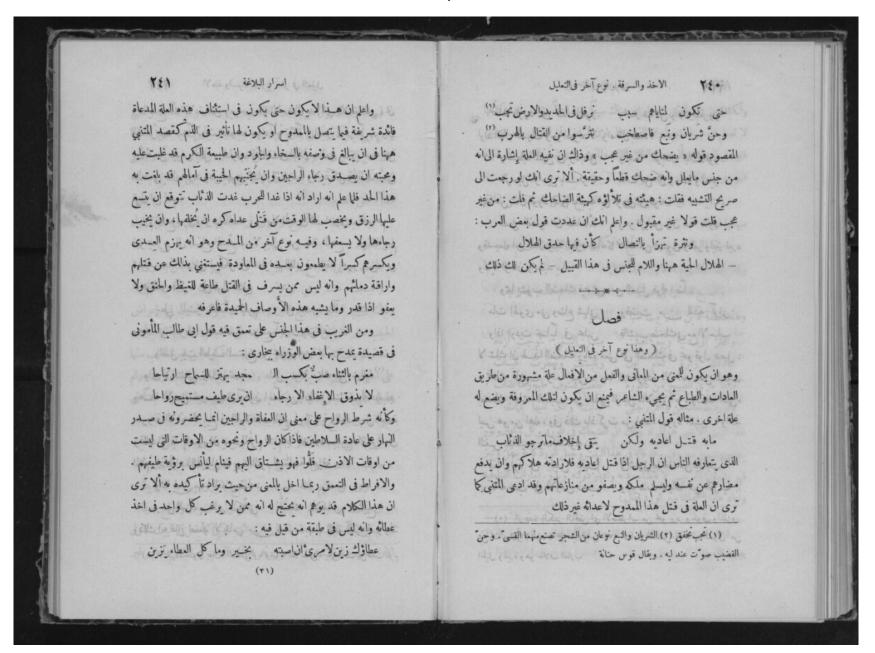












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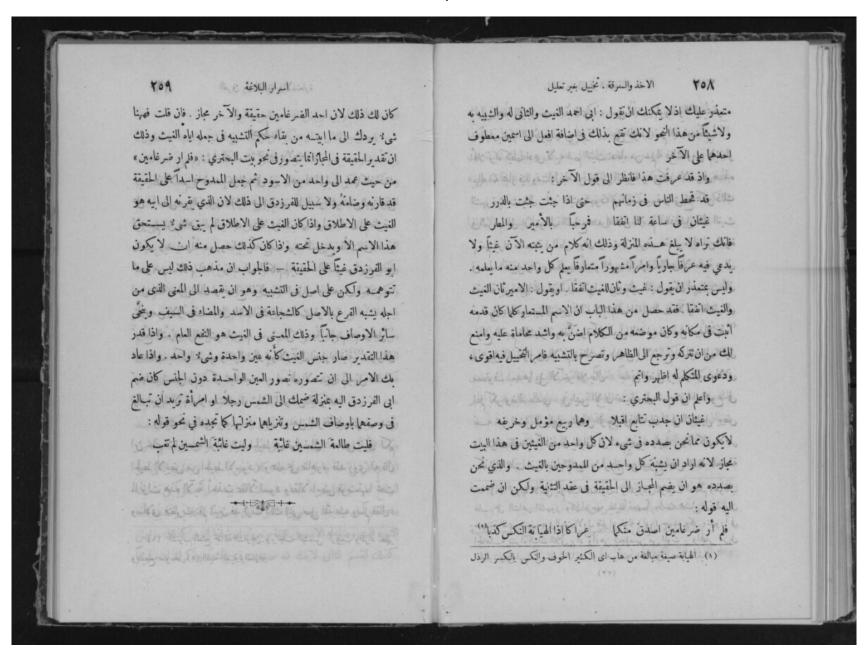








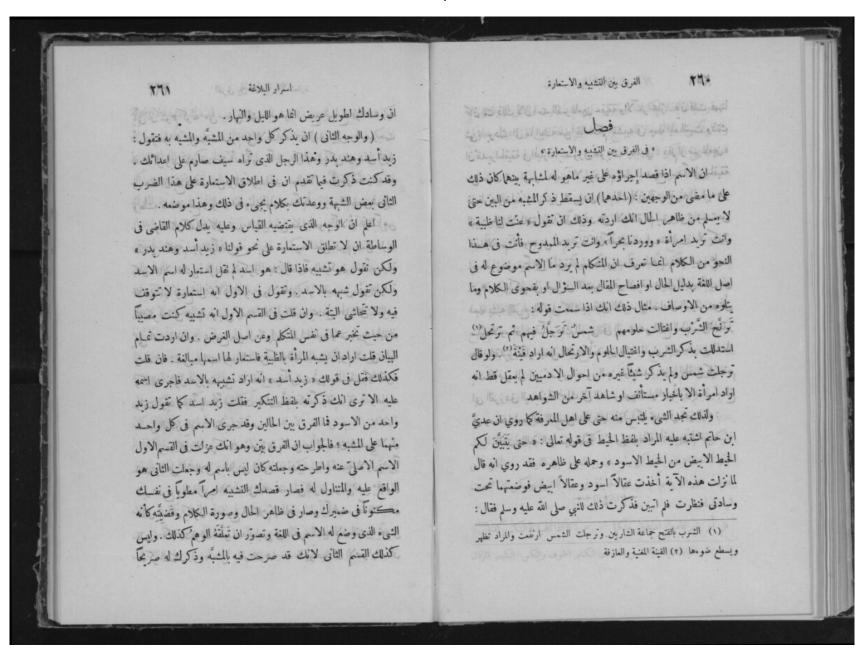




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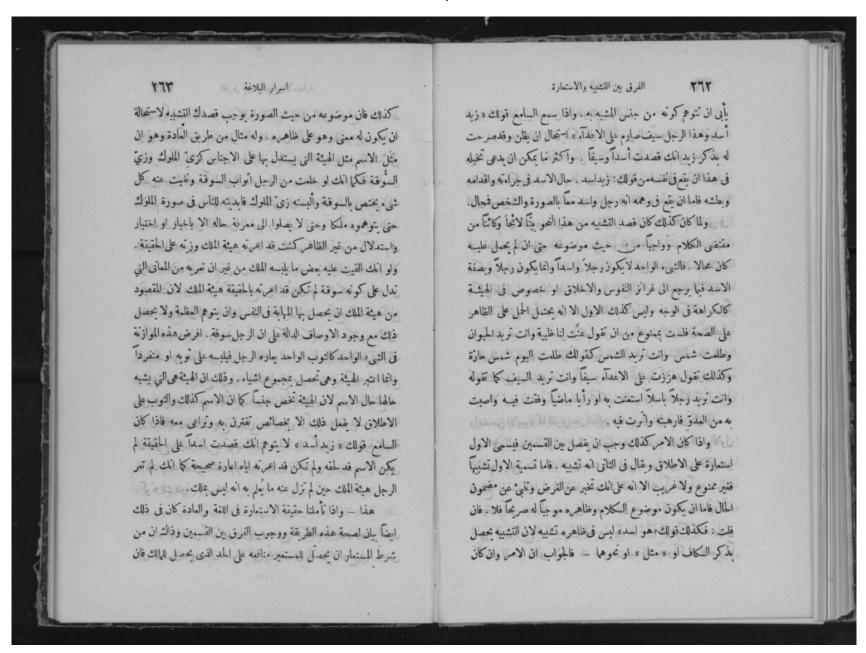




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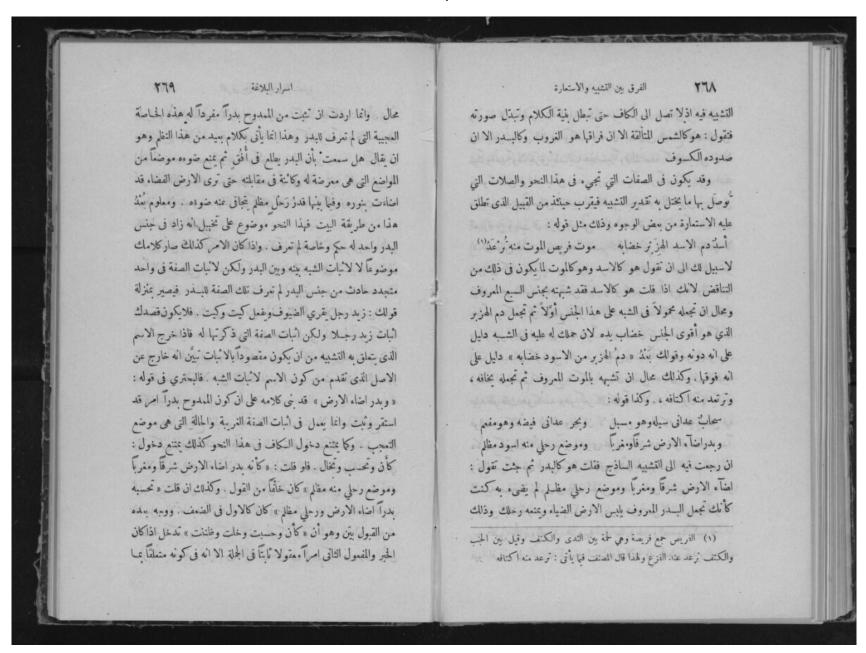






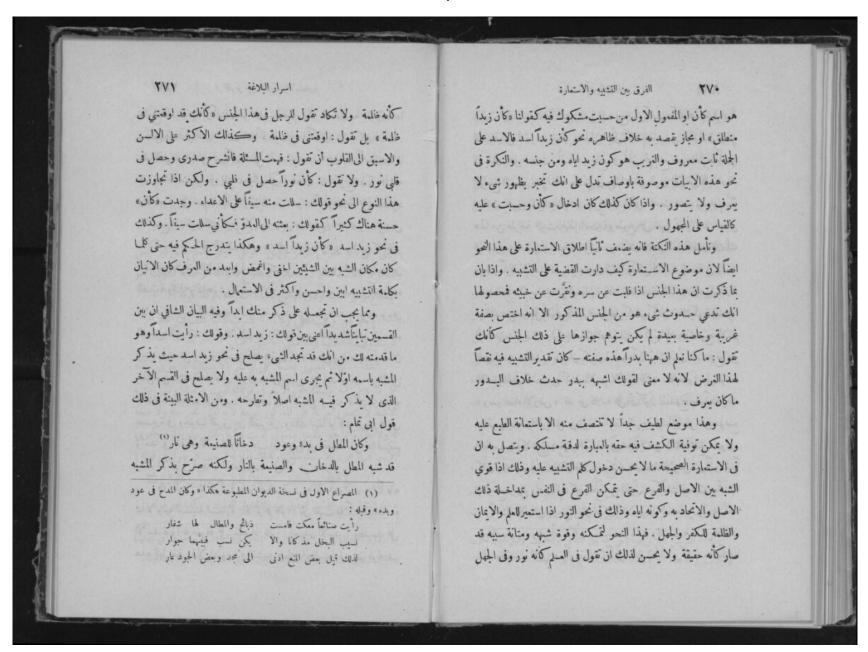






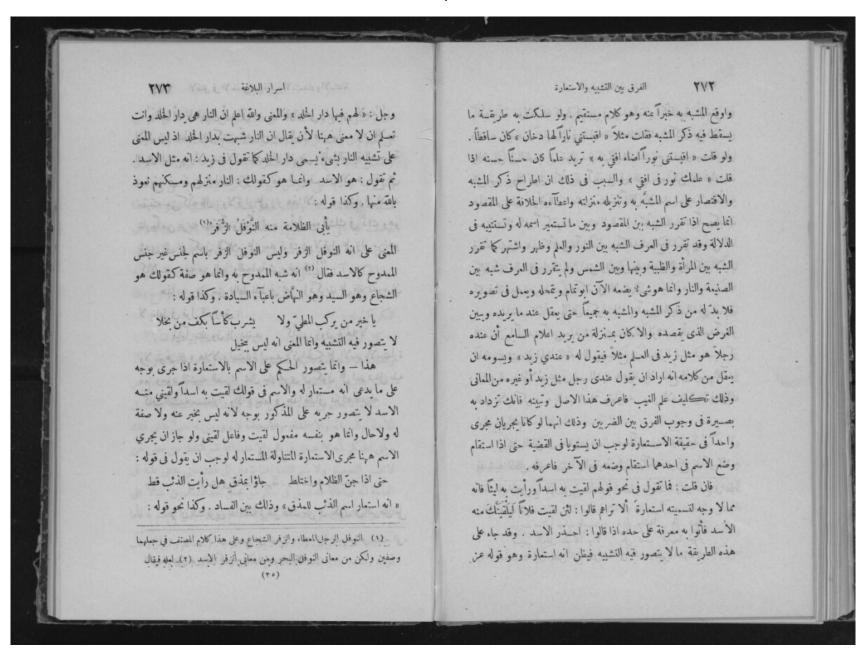


















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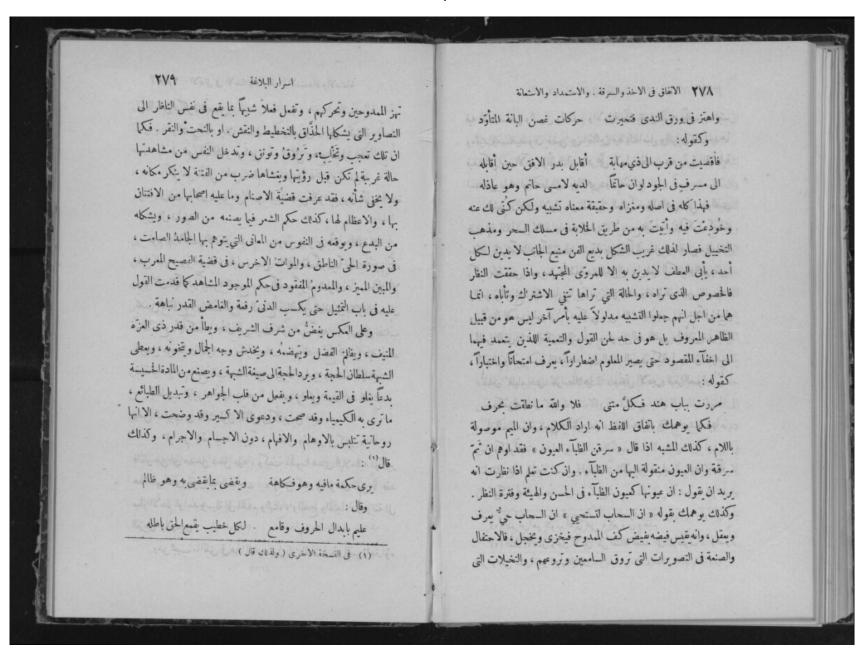






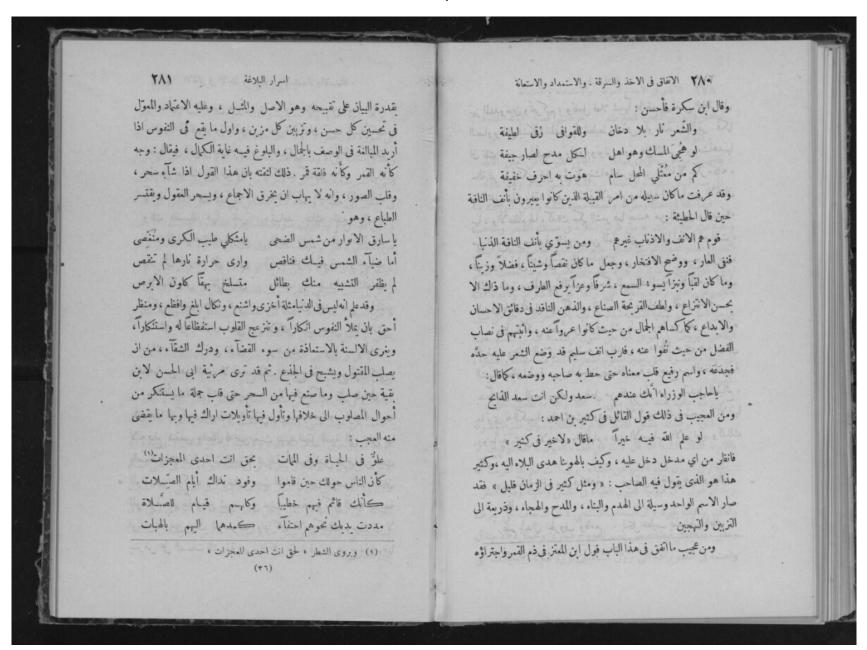






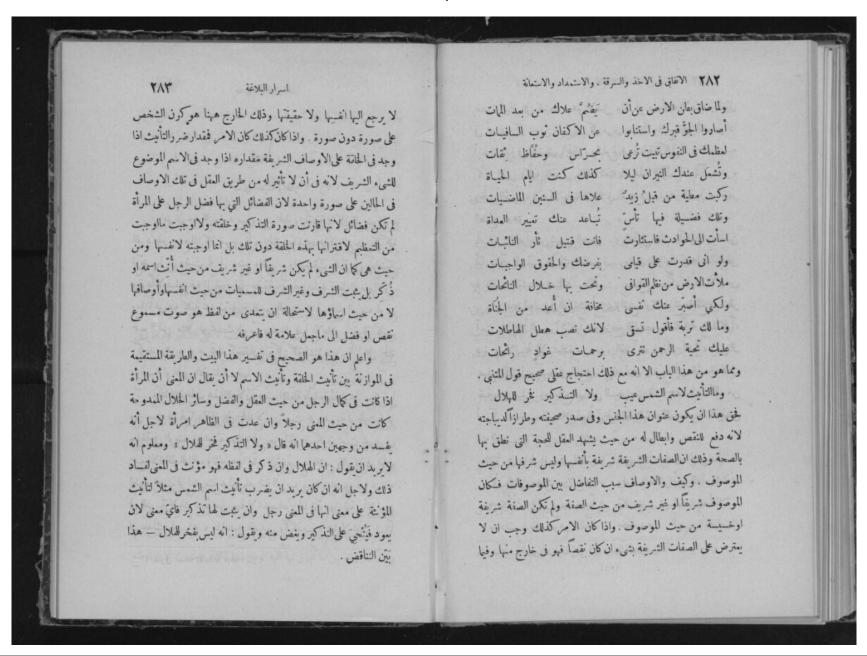






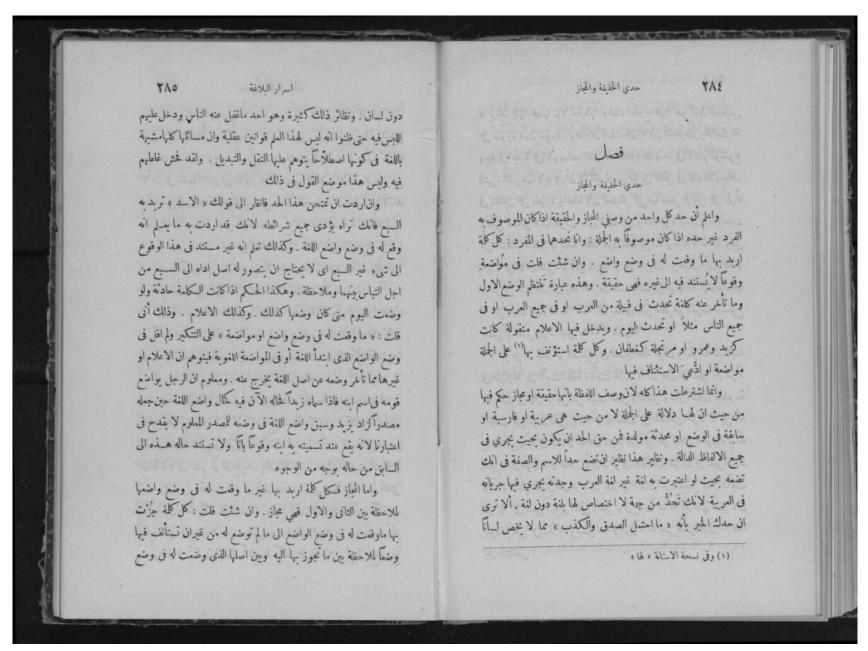






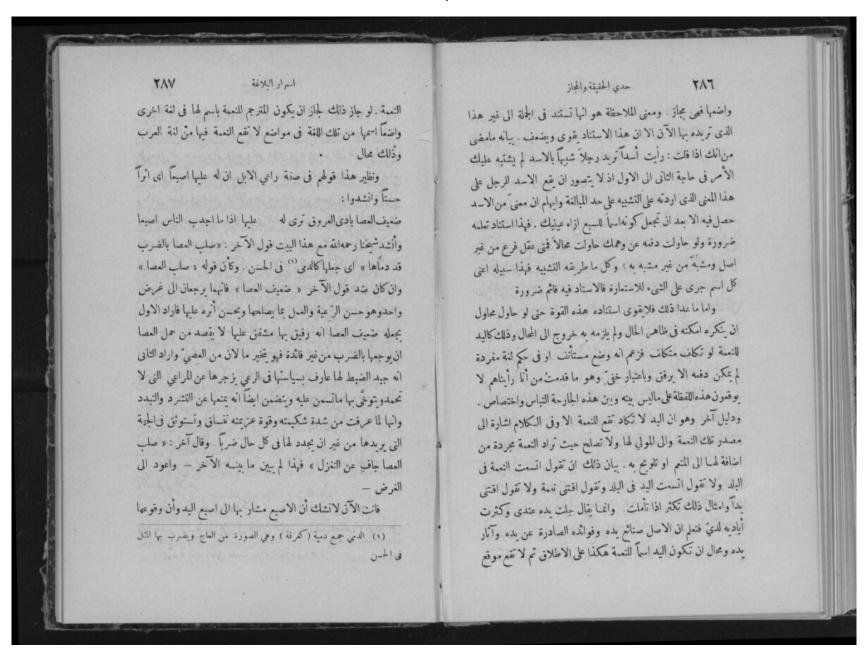














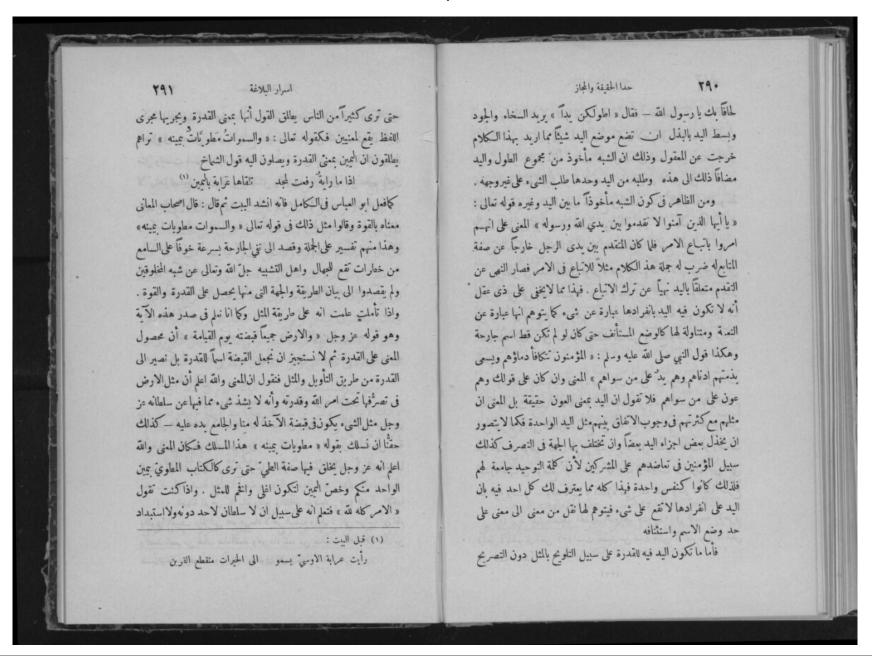




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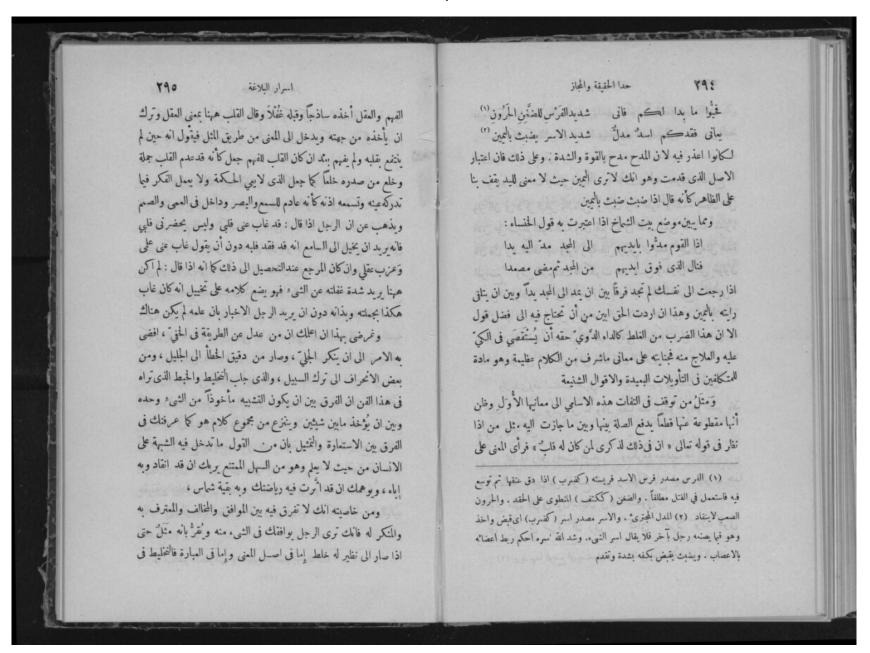








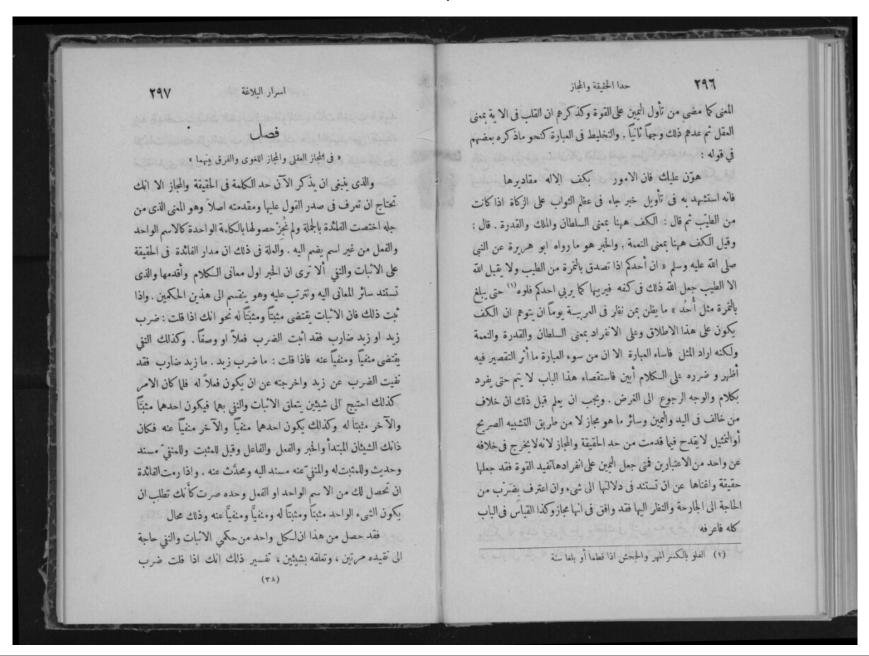




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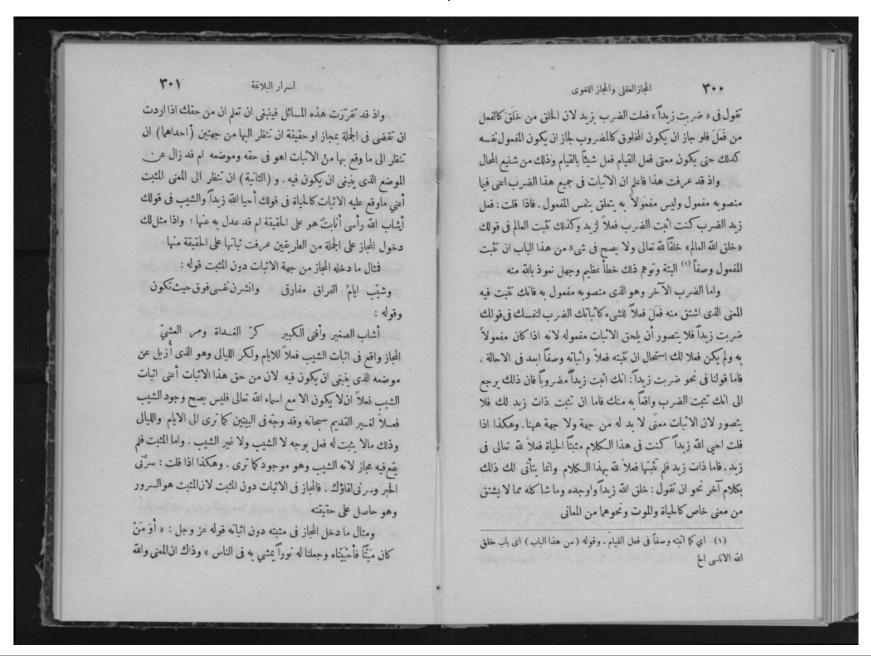












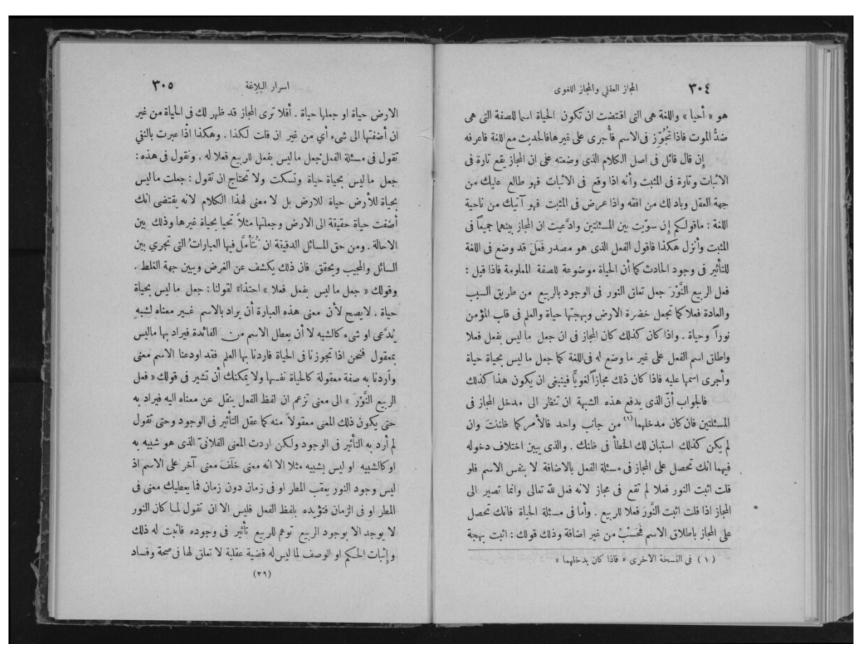












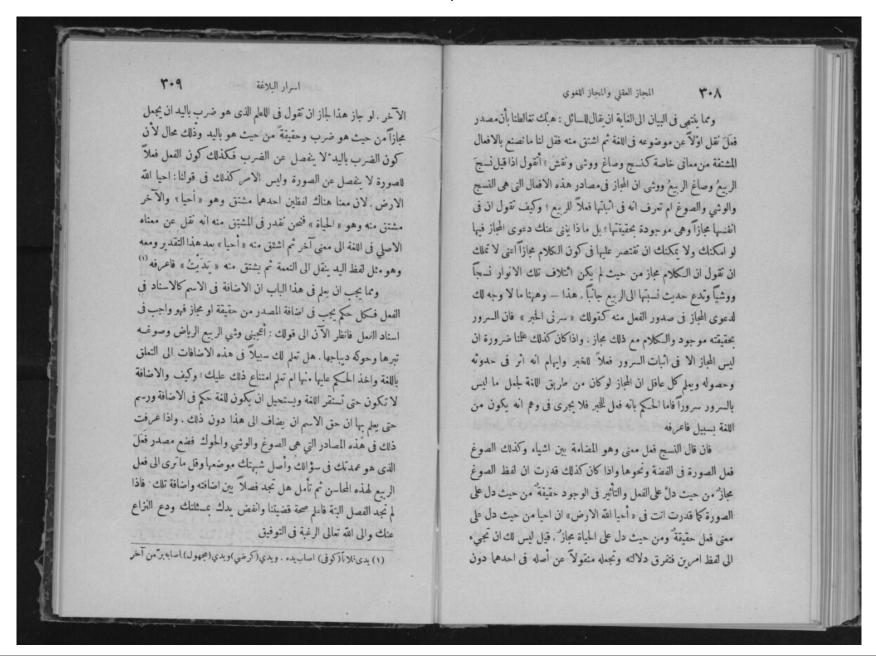






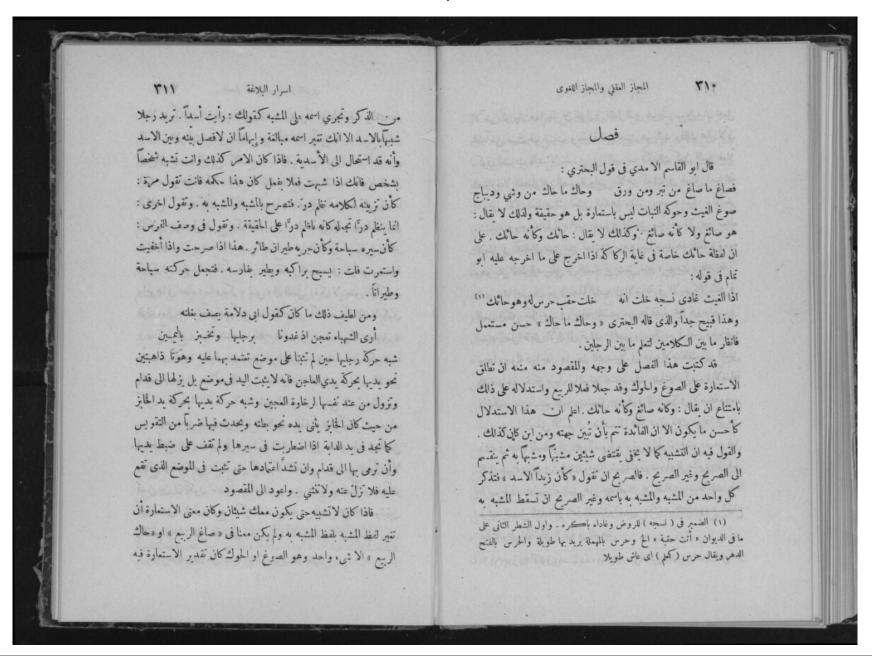






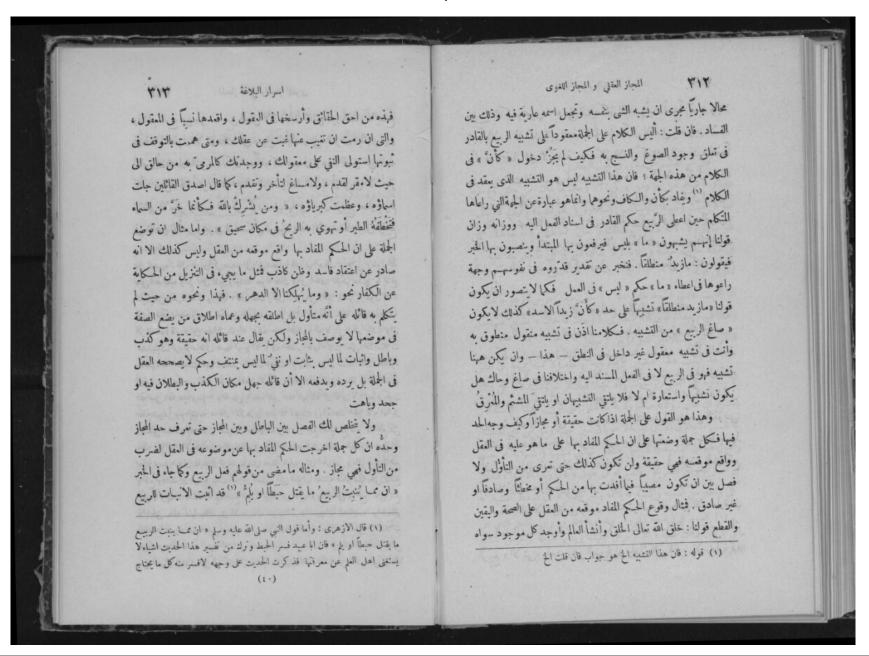
























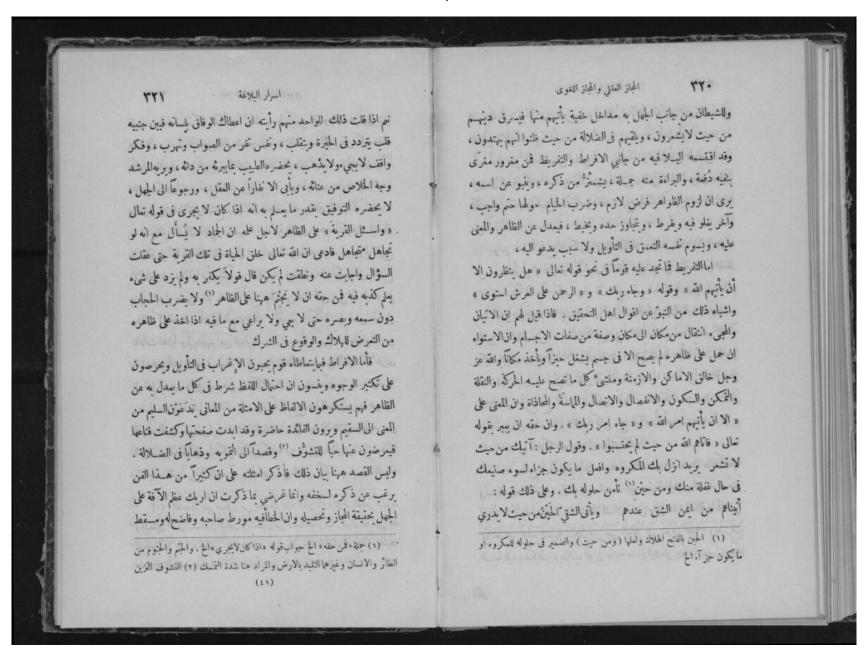
























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